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## THE EDITOR.

The criticism that BRUSH AND PENCIL "is too closely and solely concerned with the Chicago Art Institute" is pertinent. The magazine began as a magazine for the students, and as such naturally has much to say about their alma mater. The growth has been so rapid that many plans already arranged for have had no opportunity for materialization. While in a sense it is still a medium for the popularizing of the splendid work the Institute is doing in our Western art world, it will be the endeavor of the editor to enlarge the field of vision as soon as it can be done without weakening its primary object of doing all it can for the art of the West.



With the March number of BRUSH AND PENCIL the editorial management appears in new hands, and, it is hoped, under more permanent conditions. The articles will be signed and the editor will not be held responsible for views expressed. It will be the endeavor of the magazine to present subjects in a personal and interested way, as fully and artistically illustrated as possible. Western art, artists and art problems will be the field, and it is hoped that BRUSH AND PENCIL will be an active force in Western art promotion and cultivation. Contributions on the live issues of our art development are cordially solicited.



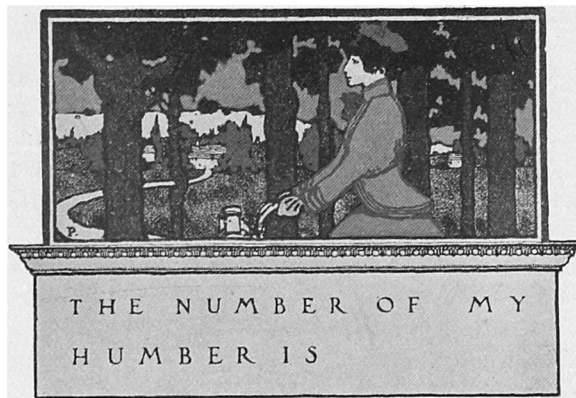
It is discouraging to be obliged to note the departure of Augustus St. Gaudens for Europe for an indefinite period. More unfortunate still is it to know why he felt obliged to leave his own country and an artistic position and reputation of the first rank. An artist friend explains it for him this way. He says: "Then, again, there is often unseemly strife and wirepulling in the awarding of large commissions, a rush and a drive in completing orders, and so much ill-advised criticism by people who cannot understand why an important work cannot be hurried along by the sculptor, as the mechanic might push the construction of a brick building, that Mr. St. Gaudens has become somewhat tired of it and has gone away to Paris."

We are very crude and shortsighted with all our boasting. To lose the influence and advice of a man like St. Gaudens just now in Greater New York is a calamity. It is a loss not measured by dollars and cents. The irritation and discomfort that ugliness, so rampant with us everywhere, awakens in all sensitive minds, will not be reduced by the retirement of this Hercules of good taste. The stables of Augeas will remain

in their state of noxious disorder. Our Congress might spend some of its time in passing a bill with the idea not so much of keeping ineligibles out as to encourage eligibles to remain.

It is disheartening to think of the American painters and sculptors who feel obliged to live abroad. The list is too long to print. Abbey, Sargent, Harrison, Marr, Rosenthal, MacMonnies, etc., are there, and now the leading sculptor of America must leave so as to be able to do his work in some sort of peace. His Lincoln and Logan statues are our chiefest ornaments, while the monument to Colonel Shaw, on Boston Common, is not only the finest production of American art yet achieved, but is one of the master works of any country or any time. Now he must go !

With perfect consistency we drive our own men away and invite the society painters of the old world to come and take away the wealth that could be much more wisely expended at home. Chartran and Boldini are in New York City. The latest announcement is that the prince of elegants, the great Carolus-Duran, is coming. What a fine sensation he will make, with his velvet coat, tangled hair and bifurcated whiskers ! He is the poseur of Paris, and that is saying a good deal. We will all think him wonderful, shower every attention upon him, cover him with gold, and make ourselves again the laughingstock of the many abroad who have already taken us in.



A COVER DESIGN, BY MAXFIELD PARRISH.

Courtesy *The Inland Printer*.